The Northeast Square DANCER

June 2014

"Our Only Excuse For Existence Is To Be Of Service"

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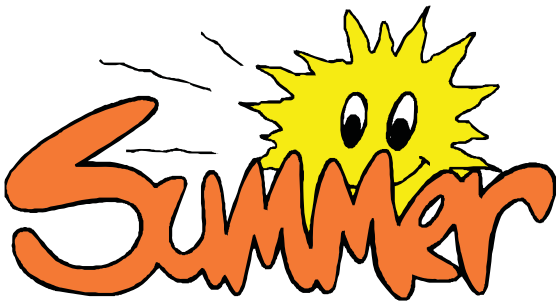

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Comment

Jim Mayo

Square dancing in New England has reached a new high. On Saturday, April 26, 2014 five squares danced on top of the highest mountain east of the Mississippi. A group from the New England Convention lead by Chairwoman Sandi Silva rode the Cog Railway to the summit of Mount Washington and dance there to the calling of Jim DeNigris. Later some of them also danced outside in the snow to a few calls from Sandi. It was not the most hospitable of conditions with visibility of 100 feet or so and the temperature hovering near freezing but the enthusiasm of the group was huge. Caller Jim observed that this was certainly a high point in his career.

The Convention itself was in a unique and beautiful facility. The Mount Washington Hotel is one of a very small group of "Grand" hotels in the United States. It has been carefully restored beyond its early elegance and today offers very modern and comfortable accommodations. That comfort was available to convention goers at an unusually reasonable price. It was a memorable weekend.

Another recent event was the CALLERLAB Convention in Reno, NV. The theme was "Make Something Happen." The feature speaker was a modern marketing expert. He pointed out that our activity was not well represented on today's social media. Given the age of a substantial share of square dancers that was not a big surprise. He encouraged us to look for ways to have square dancing mentioned on Facebook and Twitter and other modern communication places. He noted that it doesn't take a major investment to make that happen but it does take folks who use these services. Another problem that he identified for us was our limited start times for classes. Mostly, learning to square dance starts in the fall. For social media exposure it would be better if you could start more often than once a year and make wide mention of those entry opportunities.

Both of these events reminded JoAnn and me that the most important part of our square dance life is the friends we have made. Even though our knees will no longer allow us to dance, we were fully occupied at both events reconnecting with folks many of whom we have known for well over a quarter century. We shared memories and stories from far away at the CALLERLAB Convention and from our own neighborhood at the NESRDC. Never forget that people are the most important part of square dancing.

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www.sdfne.org

603-623-2692 – Dick Severance **781-944-4416 – Anna Dixon**

Reviewing Round Dances

Phil Gatchell
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COLORS OF THE WIND by Bob and Linda Berka
Phase 2 + 2 (Fishtail, Traveling Doors) Two Step; available on Hi Hat # BR 1021. This dance was first released in March of 1997 and deserves to be re-awakened now. Box, back hitch, scissors thru, forward hitch, hitch and scissors, fishtail, circle away and together, wheel 6, face to face and back to back, basketball turn, lace across and back, forward two steps, circle chase, traveling doors, twirl 2 and turning two steps.

HAPPY by TJ and Bruce Chad
Phase 2 Two Step; available on CD "Despicable Me", Amazon. The music is about 90 seconds too long so you need to fade out at the end of the cues. Fading out is an acceptable means of music modification. Face to face and back to back, basketball turn, forward two steps, hitch 4, solo left turning box, side two step, open vine 4, traveling box – interrupted with full hitch - forward/lock/forward – and scoot 4.

KERMIT'S WALTZ by Dorothy Sanders
Phase 2 Waltz; available on STAR 109 from Palomino. Waltz away and together, balance, twirl vine, twinkle, box, dip back, maneuver, right turns, twist/vine, left turning box, canter, pick-up, forward waltz, left turns and thru-face-close.

THE PARTY'S OVER by Bob Paul
Phase 2 + 1 (Traveling Box) Two Step; available from iTunes et al. Face to face and back to back, basketball turn, forward two steps, turning two steps, box, circle away 2 two steps, strut together 4, left turning box, twirl/vine, lace across and back (lace up), scissors and traveling box.

I SAW LINDA YESTERDAY by Bob Paul
Phase 3 + 1 (Quarter Turn & Progressive Chasse) Two Step and Quick Step; available from iTunes. Broken box, twirl/vine, quarter turn and progressive chasse, forward-lock-forward, maneuver, pivot two, hitch 4, step-kick twice, away kick, face touch, circle away and together, pick-up, side stairs 8, progressive scissors, whale tail, lock 4, strolling vine and traveling box.

NO GOOD CHA by Dorothy Sanders
Phase 3 Cha; available on ERIC 170. Cucarachas, vine 2 face to face and vine 2 back to back, open basic, circle away and together, wheel 6, vine apart and together, lace across and back, traveling doors, twirl 2 and cha, sliding doors, back ½ basic and fence line.

CHAPEL BY THE SEA by Peter and Stella Tennant
Phase 4 Foxtrot; available on Hi-Hat 889, start play at 43 rpm then adjust to suit. Three step, ½ natural turn, closed impetus, feather finish, diamond turn, hover telemark, in and out runs, slow side lock, reverse turn, whisk, wing, open telemark, natural hover fallaway, slip pivot, open impetus, chair-recover-slip, promenade sway and change of sway.

DUM DUM JIVE by Bob and Jackie Scott
Phase 4 + 2 (Neck Slide, Stop and Go) Jive; available on American Pie 9098. Link rock, jive walks, throw away, change left to right, rock the boat, pretzel wrap and unwrap, change hands behind the back, side breaks, stop and go, chicken walks, neck slide, shoulder shove, Spanish arms, points steps and swivel.

LILY by Andrea Hilpert and Alexander Pohl
Phase 4 + 0 + 2 (Turning Cucarachas, Flirtation Chase) Mambo; available from iTunes and others. See the notes on the cuesheet to make this a Phase 5 dance. Basic, turning cucarachas, cross body, open break, underarm turn, new yorker, aida, patty cake tap, side walk, flirtation chase, ½ basic, lariat, fence line, fan, hockey stick, turn (spot)-time, shoulder to shoulder, open break and hold.

SIGNED SEALED DELIVERED by Don and Linda Hichman
Phase 4 + 2 (Chasse Roll, Catapult) + 1 (Shuffling Door) Jive; available from Casa Musica. Circle 4 with snaps, side ouch and right chasse, Miami special, shuffling doors, link rock, continuous chasses, chasse rolls, change right to left and left to right, catapult, right turning fallaway, link rock, throwaway, kick ball change, sailor shuffles, windmill turn, American spin and pretzel turn.

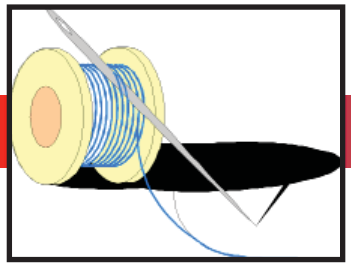
UNDER THE BOARDWALK by Marilyn Rivenburg and Phil Gatchell
Phase 4 Foxtrot; available on LP "The Drifter's Golden Hits." This was presented at the New England Square and Round Dance Convention April, 2014. Spin turn, feather finish, diamond turn, open telemark, natural hover fallaway, slip pivot, left turns, hover, wing, progressive cross hover, whisk, progressive box, open reverse turn, hover corte, back whisk, left turns and dip center with a leg crawl.

CHAPEL BY THE SEA by Jack and Sharie Kenny
Phase 5 Foxtrot; available from Amazon. Reverse turn, three step, feather, reverse wave ½, check and weave, change of direction, reverse turn ½, hover corte, back hover, curved feather, feather finish, hover telemark, chair-recover-slip, diamond turn, open natural, back zig zag 4, hesitation change, open reverse turn, natural weave, natural hover cross and forward to a right lunge.

I only review those dances that have readily available music. Enjoy these dances and remember to LISTEN to the music before you buy it – it may not be your style. Some cuers and dancers have asked me for certain cue sheets that have been reviewed. I will always send the cue sheet when requested.

Anyone wishing to have their dance reviewed should e-mail a FULL cue sheet if you have one and an mp3 of the music (cued if possible) to Phil at ***Gatchell.Phil@gmail.com*.**

Sew It Goes



Karen Reichardt
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Fabric Width

Fabric seems to be getting narrower. Many bolts say 44/45 inches on the end, but are really about 40 inches wide. Always carry a tape measure to check the width of the fabric before buying. The chart on the back of the pattern envelope is usually for 45 and 60 inch wide fabric.

The length given on the pattern envelope is a generous amount. When laying out the pattern pieces in the diagrams they do not scrunch them together to try to save a couple of inches. Using the pattern yardage amount, and layout diagrams, you will be able to make the garment. When calculating yardage for fabrics with nap, one way designs or plaids at least an additional quarter yard in length will be needed. Most stitchers purchase an extra quarter yard of fabric just in case. This is not a bad idea, because mistakes can be fixed. It also fills up the scrap bin with chunks of fabric that are too big to toss and too small to make anything. When buying expensive material you don't want to buy any more than is needed, but you don't want to come up short.

Many of the beautiful silks and brocades from the fareast are only 32 to 36 inches wide. Before buying expensive textiles, do a practice layout and make a practice garment. Use inexpensive cloth that is cut to the width of the better fabric. Always choose fabric that you like. Life is too short to sew on something ugly. The practice cloth should have about the same feel and weight of the expensive textile you plan to use. The garment may have to be cut in a single layer, remember to flip the pattern. Backs may need a seam down the middle to make them out of narrow fabric. Always use the 'with nap' layout for expensive textiles. Any changes made in the practice garment will affect the yardage for the final garment.

Remember, some length and width will be lost in preshrinking the yardage. Due to the way cloth is made it will shrink more in length than in width. Some knits will actually gain in width as they shrink in length, look at T-shirts. Nice wools, fine silks and brocades will shrink at the dry cleaner. Take finer fabrics to the cleaners and have them steamed before cutting. For cottons wash in hot water, dry hot and steam press before starting. I know, you only plan to use cold water and hang it up to dry. This will only cause the fabric to shrink more slowly - it will still shrink over time.

Layout all of the pattern pieces of the garment before you make your first cut. Relax and quit trying to squeeze the pieces tightly together so there are more scraps to stuff in that already overflowing bin. Add a half inch to the side seam allowances and an inch to the length. Then, if alterations are needed, there will be plenty to work with. It is better to have the extra fabric in the garment than in the scrap bin.

This chart is a guide and will give you an approximate yardage conversion. Always remember - This is sewing - NOT brain surgery. If a mistake is made, and the project does not come out exactly as planned, just hide the evidence. Give it away or throw it away. Don't let it clutter up your sewing space or your mind.

	32 ins	36 ins	40 ins	44/45 ins	52 ins	60 ins
yds	2	1 ¾	1 ½	1 ⅜	1 ⅛	1
yds	2 ¼	2	1 ¾	1 ⅝	1 ⅜	1 ¼
yds	2 ½	2 ¼	2	1 ¾	1 ½	1 ⅜
yds	2 ¾	2 ½	2 ¼	2 ⅛	1 ¾	1 ⅝
yds	3 ⅛	2 ⅞	2 ½	2 ¼	1 ⅞	1 ¾
yds	3 ⅜	3 ⅛	2 ¾	2 ½	2	1 ⅞
yds	3 ¾	3 ⅜	2 ⅞	2 ¾	2 ¼	2
yds	4	3 ¾	3 ⅛	2 ⅞	2 ⅜	2 ¼
yds	4 ⅜	4 ¼	3 ⅜	3 ⅛	2 ⅝	2 ⅜
yds	4 ⅝	4 ½	3 ⅝	3 ⅜	2 ¾	2 ⅝
yds	5	4 ¼	3 ⅞	3 ⅝	2 ⅞	2 ¾
yds	5 ¼	5	4 ⅛	3 ⅞	3 ⅛	2 ⅞

Square Dance Music Review

Buddy Weaver
buddy@buddyweaver.com ~ www.buddyweaver.com

Using Music to Help Your Dancers (And Yourself) – (Part III)

Much has been said about the need for dancers to succeed in square dancing because whether they dance every week or once every few months. ***Happy Square Dancers Always Come Back***. By contrast, dancers who are not successful will not only fail to return, but will usually be dissuasive of their non-dancing friends wanting to join.

In the previous two parts of this topic, I have highlighting some of the most common impediments to dancer success along with techniques to remove those roadblocks. Now is your call to action.

1. There is a new sound in square dancing today and you only have to compare titles done a few decades ago with recent releases to hear and feel the difference. Go to the internet and listen to "That's Amore" on Dance Ranch 1069 from yesteryear contrasted by Blue Star 2565 from today and you will realize that updating our music is no longer an option. Furthermore, at an average price of $6 for a single CD or MP3 file, if you bought 3 new songs every month, you will have spent $4.15 cents per week in a year. Even a caller who calls once a week should be investing less than five dollars per week in his craft.

2. The problem with defining yourself by choreography is, there is only one way to go and that is harder with more difficulty. The new challenge to every caller is working on musical variety – learning the difference between rhythms and the EFFECT IT HAS ON THE DANCERS. Be the professional who uses an outline of the evening's tips along with what rhythm and arrangement will be played for the patter and the hoedown. Program music that WORKS WITH YOU to create a mood -excitement, attentive, nostalgic, then just listen to the dancers compliment you on your music.

3. Achieve a better understanding of timing that includes choreography and music to make square dancing comfortable for the dancers. Every group of dancers is different therefore defining what is comfortable will change from one group to the next. Some folks need "rest time" at home position while others do not. Adjusting your choreography while staying true to call and delivery timing allows you to keep the dancers in time with the music avoiding stop-and-go motions – creating smooth dancing.

4. In the absence of smooth dancing skills, roughness will emerge. Roughness and success cannot exist at the same time. This summer, work with your club leaders, form a six-week session for dancer improvement. Cover expanded uses of existing calls – the DBD that so many people are seeking, but spend EQUAL OR GREATER TIME ON "HOW-TO-DANCE" TECHNIQUES. Handholds, footwork, square-off skills, square breathing, breaking down, etc. If you don't know what or how to teach, then contact me and I will help you. Your dancers may be impressed with DBD applications but they will talk to their friends about learning how to dance smoothly.

Be pragmatic. Adapt a zero tolerance policy to roughness in square dancing and be sure you have invested the time in learning smooth dancing techniques, so you can teach dancers how to avoid roughness. Make it your professional policy to improve your own skills and knowledge base. A caller who is NOT constantly learning is allowing himself to wither on the vine. Expand your music library with new music. New music will bring a new energy to caller and dancer. Now go buy some new music. Your comments and questions are welcome; please send emails to buddy@buddyweaver.com.

SINGING CALLS

MEDLEY
Blue Star Retro 1137 by Buddy Weaver
(CD/MP3 from dealers or Blue Star Retro web site)
Tempo: 131 Rhythm: Boom-Chuck

Very clear dance beat. There are six different songs all very easy to follow with leads from keyboard instruments. Little fills here and there. The medley is themed around songs that are happy and the dancer's reaction agrees. There is a key change on closer. May need to adjust speed. Good word meter on vocal. Previously released on vinyl.
Heads Reverse Fluttterwheel – Heads Promenade Halfway – Sides Lead Right – Do Sa Do – Make a Wave – Circulate – Swing

KEY LARGO
Chinook 218 by Daryl Clendenin *(MP3 from dealers or Chinook web site)*
Tempo: 126 Rhythm: Shuffle

Good dance beat. Leads are very clear as played by harmonica, saxophone, and piano. Some light fills from the same instruments. Music is pretty and played in a contemporary style; this is a middle of the evening tune to croon. Callers should adjust word meter.
Heads Promenade Halfway – Sides Right & Left Thru – Sides Square Thru – Do Sa Do to a Wave – Boys Circulate – Girls Circulate – All Circulate – Swing

FEELS LIKE THE FIRST TIME
Crest 117 by Scott Bennett *(MP3 from Crest web site)*
Tempo: 126 Rhythm: Shuffle

Solid dance beat. Leads are blended into chords so caller should be familiar with the tune. Good music from saxophone, guitar, and organ playing the leads and lots of fills. A rock sound played with jazz feel – lots of energy. Should liven up the tip. Scott uses good word meter and calls in a way to feature the music.
Heads Square Thru – Do Sa Do – Swing Thru – Boys Run – Ferris Wheel – Right & Left Thru – Square Thru Three – Swing

EVEN COWBOYS LIKE A LITTLE BIT OF ROCK AND ROLL
Double M 228 *(CD/MP3 from dealers)*
Tempo: 128 Rhythm: Boom-Chuck

Danceable beat. Clear leads from keyboard with harmonica doing fills; electric guitar in the background. A country song done in a more contemporary style. Could be a floor charger. Doug uses good word meter.
Heads Promenade Halfway – Lead Right – Swing Thru – Boy Run – Tag the Line – Cloverleaf – Girls Swing Thru – Girls Cast Off Three-Quarters – Boys Courtesy Turn the Girls – Promenade

Square and Round Dance music is available from
Palomino Records, Inc. 502-543-1521
www.dosado.com/music - music@dosado.com

SEASONS OF LOVE
Gold Rush 193 by Scott Brown *(CD/MP3 from dealers)*
Tempo: 118 Rhythm: Shuffle

Dance beat sits behind the chords. Lead is played by keyboard. This is a song from the show Rent and it is a laid-back relaxer. Caller will need to drive the rhythm and melodic variety. Scott comes across well, putting lots of lyrics into his vocal along with energy. Good word meter. Adjust tempo.
Heads Square Thru – Do Sa Do – Swing Thru – Boy Run – Half Tag – Scoot Back – Boy Run – Slide Thru – Swing

LONG LIVE ROCK N' ROLL
Gold Rush 194 by Shawn Brown *(CD/MP3 from dealers)*
Tempo: 118 Rhythm: Boom-Chuck

Danceable beat with added percussion on the second half of every stanza. Lead from keyboard makes the tune easy to follow. A harmonica is in the background. Typical pretty music from Gold Rush on a pop song that is more of a relaxer for dancing. Shawn puts lots of words in the song and sounds good in the process. Adjust tempo.
Heads Square Thru – Do Sa Do – Swing Thru – Boy Run – Bend the Line – Right & Left Thru – Pass the Ocean – Recycle – Swing

I'VE GOT A FEELING
Hipster 103 by Al Hipkins *(CD/MP3 from Hipster web site)*
Tempo: 128 Rhythm: Shuffle

Percussion is interesting. All but two stanzas have only a guitar playing the beat. The middle and closer have full drums kick in. Lead is played by keyboard and very clear. Vocals come in at the end of every stanza except for middle and close where they take over. Caller will drive rhythm and work around the vocals on the breaks. This is a pop song played in a contemporary style – it sounds very much like the original. May consider for a hoedown. Al pulls off a great vocal that sounds like a singing call using good word meter.
Heads Square Thru – Do Sa Do – Swing Thru – Spin the Top – Right & Left Thru – Square Thru Three – Swing

SEAL OUR FATE
Hipster 104 by Al Hipkins *(CD/MP3 from Hipster web site)*
Tempo: 134 Rhythm: Shuffle

Danceable beat. Tune is clear as played by keyboard. Electric guitar in the background drives the energy. Light background vocals come in on middle and close. A pop song done in a rock style that should raise the energy level of the dance floor. Al carries the melody and uses a tightly timed figure. Callers should adjust the speed and word meter.
Head Ladies Chain – Heads Lead Left – Swing Thru – Boy Run – Wheel & Deal – Relay the Ducey – Swing

NORTHEAST CALLERS SCHOOL

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(CALLERLAB ACCREDITED CALLER COACH)

NORM POISSON

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THE GAMBLER
Rhythm 281 by Wade Driver *(MP3 from Rhythm web site)*
Tempo: 126 Rhythm: Boom-Chuck

Danceable beat. Leads playing the tune are very clear and played by piano, guitar and mandolin. Lots of music in the background including fiddle, and steel. A country song played country style that is mid-way up the energy scale. Watch out – no tag ending. Wade uses good singing call word meter but is sometimes hard to hear.
Heads Square Thru – Do Sa Do – Touch a Quarter – Scoot Back – Cast Off Three Quarters – Boy Trade – Spin the Top – Slide Thru – Swing

NEXT TO YOU
Riverboat 362 by Joe Saltel *(MP3 from Riverboat web site)*
Tempo: 126 Rhythm: Boom-Chuck

Good dance beat. Leads are well played making the tune easy to follow. Lots of fills make for a full sound. Music from guitar, fiddle, mandolin, and organ. A country song played in a contemporary country style. Happy lyrics and good music make for an up song. Joe sounds good and uses good word meter.
Heads Promenade Halfway – Pass the Ocean – Extend – Swing Thru – Boy Run – Tag the Line – Cloverleaf – Girls Square Thru Three – Courtesy Turn – Promenade

FOOLS FALL IN LOVE
Classic 127 by Buddy Weaver *(MP3 from Classic web site)*
Tempo: 126 Rhythm: Boom-Chuck

Excellent dance beat. Easy to sing tune with leads from guitar, piano, steel. Good fills. The super guitarist makes this release pop. A country song played in country style. Mid-way up the energy chart. Caller uses good word meter. Previously done on vinyl.
Four Ladies Chain – Heads Rollaway – Up and Back – Slide Thru – Do Sa Do to a wave – Girls Trade – Recycle – Slide Thru – Boys Scoot Back – Swing

WHAT'S THE RUMPUS
Riverboat 363 by Mike Seastrom *(MP3 from Riverboat web site)*
Tempo: 126 Rhythm: Boom-Chuck

An active dance beat that has added percussion coming in and out. Good leads from guitar, piano, and fiddle. Lots of fills from the same instruments. An energetic singing call that will drive the energy level up. Mike does a great vocal that every caller should listen to. Good word meter. Figure could be used for beginners.
Heads Half Sashay – Heads Pass Thru – Face Left – Single File Promenade home – Sides Right Hand Star to home – Allemande Left – Turn Partner Right – Turn Corner Left keep her Promenade

I NEED YOU NOW
Rhythm 280 by Dee Dee Dougherty-Lottie *(MP3 from Rhythm web site)*
Tempo: 126 Rhythm: Shuffle

Good dance beat. Tune is easy to follow with clear leads. Lots of fills. Music from acoustic guitar, electric guitar, keyboard, piano, and organ. A very popular song that has crossed over from country to pop – now a singing call available as a single MP3 download. Excellent music that is mid-way up the energy scale. Dee Dee sounds good on the vocal. May need to adjust word meter. Release comes with music only along with music and harmony.
Heads Square Thru – Do Sa Do – Swing Thru – Boy Run – Bend the Line – Right & Left Thru –Flutter Wheel – Slide Thru – Swing

IRISH STEW
Royal 185 by Jerry Story *(MP3 from Royal web site)*
Tempo: 128 Rhythm: Boom-Chuck
Great dance beat with added percussion on the break stanzas. This is a medley of Irish folks songs, each is easy to follow with clear leads. Lots of fills. Music comes from guitar, fiddle, and harmonica. Key change on the close adds even more excitement to an already lively release. Dancers will be excited by this piece. Jerry mixes prompting with singing call word meter to feature the music.
Heads Square Thru – Right & Left Thru – Veer Left – Couples Circulate – Chain Down the Line – Forward and Back – Star Thru – Pass Thru – Trade By – Swing

HOLES IN THE FLOOR OF HEAVEN
Royal 1604 by Hunter Keller *(MP3 from Royal web site)*
Tempo: 128 Rhythm: Boom-Chuck

Beat lays behind the leads and fills. Clear melody as played by flute, fiddle, and guitar. Plenty of fills from the same plus a mandolin. Music may be played in a lively fashion but the song is definitely low key and laid back. Key change on close. Hunter sounds good. May need to adjust word meter.
Heads Promenade Halfway – Square Thru – Right & Left Thru – Pass Thru – Trade By – Star Thru – Square Thru Three – Swing

Advice to farmers:
To keep milk from turning sour,
you should keep it in the cow.

Do you have comments?
Send them to:

nesdm@squaredance.ws

706-413-0146

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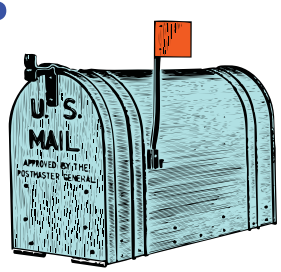
782 Jays Way
Ringgold GA 30736



LITTLE NASH RAMBLER
Silver Sounds 291 by Jack O'Leary *(CD/MP3 from dealers or Silver Sounds web site)*
Tempo: 126 Rhythm: Boom-Chuck

Good square dance rhythm. Easy to follow tune with clear leads played by keyboard and organ. Cute horn sounds on the end of every stanza. Lots of minor chords make for a song that is more laid back. Key changes on the middle break and close add interest. Jack sounds good and uses great word meter.
Heads Promenade Halfway – Lead Right – Right & Left Thru – Veer Left – Couples Circulate – Bend the Line – Right & Left Thru – Slide Thru – Square Thru Three – Swing

JUST A LITTLE FOND AFFECTION
Classic 126 by Buddy Weaver *(MP3 from Classic web site)*
Tempo: 129 Rhythm: Jig Step

Love those modified 6/8 rhythms. A clear dance beat for the dancers. Good leads playing the tune with lots of fills. Music from guitar, piano, and saxophone. A classic song played in a lively manner that will bring the energy level up. Consider using for a hoedown. Adjust speed. Good word meter on vocal. Previously released on vinyl
Heads Promenade Halfway – Right & Left Thru – Sides Square Thru – Do Sa Do – Slide Thru – Square Thru Three – Swing

HOEDOWNS

HUE, Sting 21251 *(CD/MP3 from dealers or Sting web site)*
Tempo: 129 Rhythm: Boom-Chuck

CRY, Sting 21251 *(CD/MP3 from dealers or Sting web site)*
Tempo: 128 Rhythm: Boom-Chuck

Two hoedowns for the price of one. Both have good, clean dance beats. **HUE** has chords played by guitar and steel. Fills from fiddle and squeeze box. Music is played in a modern country style and could be used to drive the enthusiasm of the tip. **CRY** is chords played by steel, bass and guitar. It is done in stereo with almost all of the guitar on one track, so the caller may adjust the balance settings on the amp to customize their own sound. This hoedown is also done in a country style, more twang than the flip side – both are good hoedowns.

CADILLAC, MAP 1022 *(MP3 from MAP web site)*
Tempo: 126 Rhythm: Shuffle

Danceable beat. Keyboard instruments are playing chords, no clear melody. Electric guitar comes in every other stanza and drives the energy up. A contemporary hoedown that would be good for choreography driven tips.

ROYAL MAMA, Royal 430 *(MP3 from Royal web site)*
Tempo: 128 Rhythm: Shuffle

Excellent dance beat. Chords are played by organ, guitar, and piano. Some fills from guitar and keyboard sound effects. An exciting piece of music done in a contemporary style and meant to raise the energy level of the dance floor. Great piano work. Adjust tempo as desired.

LUAU, Classics 524 *(MP3 from Classic web site)*
Tempo: 130 Rhythm: Boom-Chuck

Dance beat sits behind the chords. Bass is clear. Lots of music from guitar, banjo, piano and steel. The steel guitar originated in Hawaii and is featured in some stanzas. A fast moving hoedown for exciting your dancers. Previously released on vinyl.

RATTLER, Classics 525 *(MP3 from Classic web site)*
Tempo: 135 Rhythm: Boom-Chuck

Danceable beat. Chords are played by fiddle, guitar, and steel. Fiddle throughout the piece. A traditional country sound in a hoedown that is good for wind-in-your-face dancing. Adjust tempo. Done on vinyl before.

Purchase the music reviewed from your local dealer or the on-line sources below

Palomino Records	www.dosado.com/music
A&S Records	www.asrecordshop.com
Blue Star Music	www.buddyweaver.com/bluestar.htm
Chinook Music	www.callerdoug.com/catalog.php
Classic Square Dances	www.buddyweaver.com/classics.html
Crest Music	www.crestrecordings.com
Hipster Music	www.hipster-productions.com
Map Music	www.mapmusic.biz
Rhythm Records	www.rhythmrecords.biz
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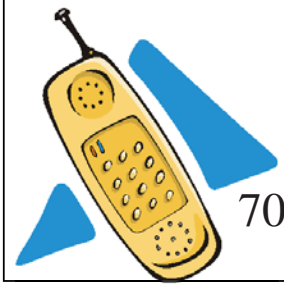
Royal Records	www.royal-records.com
Silver Sounds	www.silversoundsmusic.com

How To Contact NESDM

nesdm@squaredance.ws



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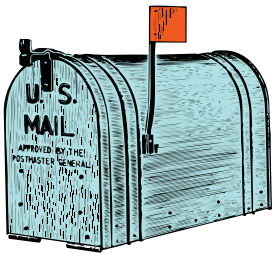

Ed Foote

WE GET QUESTIONS - Part 1

Over the years dancers have asked me questions about how callers call. These include specific questions about how I call and general questions about all callers. Here are some of the questions I have received.

QUESTION: Are you nervous before you call a dance?
ANSWER: No. I have always believed that thorough preparation eliminates nervousness, and that this applies to anything in life, not just calling. The only exception is when a person is new to an activity - now nervousness is to be expected.

QUESTION: How do you judge the ability of the floor?
ANSWER: I ask myself the question: "How good do these people look doing the calls they think they know well?" On calls like Square Thru and Wheel & Deal from standard positions, do the dancers look crisp and sharp or do they look sloppy?

Also, do the dancers take hands immediately after every call? If they do, it means they have been well-trained and are likely strong dancers. If they do not take hands, it is a weak floor.

Also, are the dancers "walkers" or do they dance to the beat of the music? Those who dance to the beat are always better dancers.

Many callers judge the ability of the floor by having a few prepared sequences they use in the first tip to see how the floor reacts. This works well also.

QUESTION: How long does it take you to judge the ability of the floor?
ANSWER: I better know the ability level halfway through the patter portion of the first tip. Occasionally I may not determine the ability level until early in the second tip, but this means I have probably been lazy and not truly observant.

QUESTION: Do you ever mis-judge the ability level of the floor?
ANSWER: Occasionally. If I have judged them too low and they prove they are better than I thought, I am quick to provide more creative choreography. If I have judged them too high, this becomes quickly apparent, and I have no problem backing off to an easier level.

PLUS, ADVANCED & CHALLENGE Diagram Books from ED FOOTE

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Order from: Ed Foote, 140 McCandless Pl., Wexford PA 15090

ROUND DANCE of the Month

SELECTED BY

BIRGIT MAGUIRE

CHATTANOOGA CHOO CHA

COMPOSERS: Harriett & Bob Clarke
32 Holmes Ave
Pembroke MA 02359
hpyrnd@comcast.net

MUSIC: STAR 126-B - "Choo Cha Cha Boogie"
Available from Palamino

FOOTWORK: Opposite unless noted

PHASE: 3+1

SEQUENCE: INTRO, A, B, A, B (1-15), END

RHYTHM: Cha Cha

INTRO

1 - 4 [BFLY] WAIT; WAIT; SANDSTEP TWICE;;

A

1 - 6 BASIC;; BREAK BK [OP]; WALK 2 & CHA; FWD & BK BASIC;;

7 - 12 CIRCLE CHA [BFLY];; NEW YORKER TWICE;; BREAK BK [OP]; HITCH 4;

13 - 1 FWD & BK BASIC;; NEW YORKER [BFLY]; NEW YORKER 4;

B

1 - 5 BASIC;; FENCE LINE [OP]; ROCK FWD & TRIPPLE CHA BK;;

6 - 8 ROCK BK & TRIPPLE CHA FWD;; SPOT TURN [BFLY];

9 - 12 SHOULDER-SHOULDER TWICE;; BREAK BK [OP]; WALK 2 & CHA;

13 - 16 CIRCLE AWAY & TOG;; LARIAT;;

ENDING

1 - 2 VINE 2 & CHA; THRU, APT, PT, -;

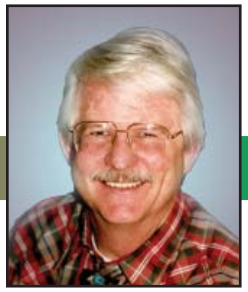
For the full cue-sheet send self addressed, stamped envelope to:
Birgit Maguire, PO Box 260, Holbrook MA 02343

Send your club news & photos to:

nesdm@squaredance.ws

Moore Thoughts

Paul Moore



Over the years poems have been written about square dancing – some are dreadful, but this one is especially fun. It was published in *Dancer and Caller News* sometime in the early 1950s. You will recognize most of the calls even 60 years after the poem was published. Some calls have been dropped. If you need them, I have attached a glossary of calls no longer used at the end.

Enjoy.

HEEL-BURNER'S HASH
(Reprinted from the "D.A.C. News")
From Maine to Calfornia, from border to border,
What do you hear ? It's, "Sets In Order!"
Rumba rhythms fade on the air;
For today we're dancing on the square
Jitterbugging girl and boy
Now docey-doe to "Soldier's Joy";
Papa with his fancy tango,
Grandmaw with her weird fandango
All join hands and circle the hall
When they hear that singsong call :
"Allemande left with your left hand,
Right to your partner and right and left grand.
Meet your honey and give her a twirl,
And -all run away with the corner girl.
In to the center and yip and shout
And turn the wagon wheel about;
Sashay and whirlaway; rip and snort !"
Putting the shot is a sissy sport,
Jai alai isn't half so drastic
Compared to tripping the light fantastic
With, "Eight hands down, and all bow under
Till you make those sagehens flap like thunder !"
From Cat Cay to Puget Sound
What is the cry that's going round ?
It's, "Swing your partners, stomp your feet,
And pigeon-wing with the couple you meet."
No more are woodwinds softly slurping;
No bebop — just a fiddle chirping.
No tuxedos; Paw's nothing loth
To dress like Roy Rogers and Trigger both;
And Maw is that bundle in calico,

So set up your squares. Let's go!
"All jump up and circle south;
Let a little moonshine in your mouth.
Chase that rabbit, chase that 'possum;
Swing your own little cactus-blossom.
Birdie hop out, crow fly in;
Do-pas-o and go back again;
Lady go round and the gent fall through;
Forward up six and docey two;
Shoot that star till their tootsies blister,
And triple duck in a Cheyenne twister.
Dive for the oyster, dig for the clam;
Roll the old barrel over the dam;
Grapevine twist with a haw-gee-haw,
And don't you forget to swing Grandmaw!"
And what's the good word from here to there ?
It's, "Promenade, boys, you know where;
You know where and I don't care:
Now boops-a-daisy to an easy chair."

- ETHEL JACOBSON

Sets In Order was the most widely read square dance magazine ever. It started in November 1948 and lasted until December 1985. Bob Osgood was the founder, editor and publisher of all 444 issues. You can see all of the issues on the University of Denver Website.

Wagon Wheel – several versions, but one is lines of 3 move toward each other then pivot around the center dancer (left ends moving forward) to change places.

Sashay is still used, though we think of it mostly as a half sashay. Whirlaway is the old term for rollaway (with a half sashay)

"Rip 'n Snort" is another old time call which is making a strong comeback in party dances or dances for youth. In a circle or square, the designated couple takes everyone with them under an arch made by the opposite couple. The archers must also go under their own arch. If couple #1 was told to Rip 'n Snort, everyone would hold hands and go under the arch made by couple #3: once couple #1 is through the arch they drop hands with their partner a separate around the outside until they meet back where they started.

"Eight hands down and all bow under" is most likely the four men join their eight hands and drop down between the ladies. The men then step forward, and using their joined hands, lift the ladies up. The ladies then join hands in front of the men so they can lean back. All the while the dancers are circling. "'Til you make those sagehens flap like thunder." Sagehens, of course, refers to the ladies in the set. Flap Like Thunder serves two purposes: one, it tells the ladies to lean back and take advantage of the centrifugal force so they can raise their legs up in the center of the set; and two, it rhymes with 'Under' in the previous line.

"Pigeon Wing" is an old style of hand hold: both dancers point their fingers up, go palm to palm, then rotate their wrists slightly to give a firm hold so you can lean back a bit in the arm turn. It is really comfortable.

Roy Rogers was noted for his flamboyant costumes, particularly if he was in a rodeo. Roy had his outfits made by the same Hollywood designer as Cal Golden did.

"Maw" is the man's partner. Calico was most popular fabric for square dance dresses at the time.

"All jump up and circle south / Put a little moonshine in your mouth." This is a combination of a couple of standard openings to a tip. Many callers would start off with "All jump up and never come down / swing that pretty girl round and round." Then the caller might continue with "Join your hands and circle south / Put a little sunshine in your mouth." South, as in southpaw, is left; and the poem changes sunshine (smiles) to moonshine.

"Chase the rabbit, chase the squirrel / Chase that pretty girl round the world" is an old pattern dance, but it has been changed here to "possum" to rhyme with "cactus blossom" – kind of a sticky situation.

"Bird hop out…" is the patter for the old "Birdy in the Cage" pattern.

There are at least two variations of "Lady go Round and the Gent Fall Through." The easiest one to picture is the #1 couple goes behind couple #2. The #1 lady goes round the gent lady and then goes into the center. The #1 gent goes around just the gent. Both turn left in front of one dancer and go back to the outside and turn left again. The #1 lady goes around the #2 lady and the #3 gent. The #1 gent follows but goes around couple #2, so he is always one place behind his partner.

"Forward six and docey two" refers to a pretty standard formation of one man with his corner on his left and his partner on his right in lines of three. The two 'lonesome' men are at home. The lines of three go forward and back then the two men docey (dosado) around each other.

"Triple duck in a Cheyenne Twister" was an old combination in which there are lines of three (as in the last figure); the center gent lets go of the lady on his left and makes an arch with the lady on his right. The two men hook left elbows to make a pivot point. All six dancers move forward, with the single lady going under the arch until the single lady has gone under three arches. All of a sudden the partner shows up. Cheyenne Twister is the name some caller gave to a lengthy sequence that used the triple duck.

"Dive for the Oyster, Dig for the Clam" is another old time pattern dance for visiting couples. Couple #1 leads to the right and circles half way with couple #2. Couple #2 arches and couple #1 steps under the arch (exactly on the beat of the music)then backs out and makes an arch for couple #2 to duck under. The ending of the figure depends on how fancy the dancers want to be (and how much time the caller gives them.)

"Grapevine Twist" was a real favorite of callers and dancers. Couple #1 leads to the right, and with the man in the lead, goes between couple #2, around the lady, back to the middle, makes a full loop in the center, then back between couple #2 and around the man. Back into the middle and circle left with couple #2. The #2 man leads all four between couple #3, etc. Haw and Gee are commands used to tell mules which way to turn.

RIVERSIDE SQUARES, Danvers, MA

By Peter and Anne Schwind

Riverside Squares held their April dance with Darrell Sprague calling and Harriett Clarke cuing (photo right). Darrell called early A-1 tips and a lively PLUS dance. He has a knack of making it a real fun evening. Harriett cued some interesting rounds. We had eight squares in attendance, all enjoying nice spring weather. Linda Fowler and Don Gallant were our assistant treasures for the night. This "Red Team" brightened our spirits with their smiles and bright colors.

Linda & Don - *"The Red Team"*

April Happy Dancers - Spring has arrived!

In June, Riverside moves from Danvers to St. Joseph Church Hall in Wakefield for our summer dances. This location worked out very well last year. It is easy to find and has good air conditioning. The dates, callers and cuers are as follows: June 14, Red Bates and Birgit Maguire, July 12, Betsy and Roy Gotta from New Jersey, and August 9, Bill Mager and Marilyn Rivenburg. For more details about all Riverside activities, check out our website www.riversidesquares.org or our ad on page 21.

Correction does much, but encouragement does more.

North Shore Square and Round Dance Association (NSSARDA)

Friendship Festival 2014

Sunday, June 22

Mill-A-Round Dance Center

250 Commercial Street, Manchester, NH

Advance tickets $7 per person - $8 per person at the door.

1:00 pm to 5:00 pm
2 HALLS

Please bring a Pot Luck Finger Food Dish to Share.

Hall 1 (2+2)	Hall 2 (2+2)
Alt MS/Plus	A-1
Steve Park calling	**Bob Butker** calling
Marilyn Rivenburg cuing	**Phil Gatchell** cuing

Select 1 club dancer or couple to be nominee for the "Friendship Ambassador" 2014

Contacts: Joyce & Bruce ~ 978-468-2004 ~ joycekutz@verizon.net
Doris & Bob Moore ~ 781-270-0252 ~ dmoore03@verizon.net
www.nssarda.org

GREAT PLAIN SQUARES

Check www.GreatPlainSquares.org for details

Our dance location is changing!!!!

Due to hall renovations at the Carter Church, we are moving to different locations for the 2014 –2015 season. Watch this space for more details.

GPS is having their final dance of the season June 7.
First Parish Church with A/C
23 Dedham Ave. Needham MA
Caller: Bob Butler
Cuers: Phil and Scott

ROUND DANCE WITH

BIRGIT & RICHARD MAGUIRE

Tuesday 6/3 & 6/10 at the Hayloft Barn, Sturbridge MA
7:00 – 8:30 pm, Jive Class - Phase 4
8:30 –10:00 pm, All Rhythms - Phase 4 & 5

Sat 14 - Riverside Squares, Wakefield MA
6/22 - 6/29 ROUNDALAB & 63rd National Convention - Little Rock AR

For rates and dates call Birgit or Richard Maguire ~ 508-584-0584 ~ www.breasyrounds.com

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7 John Hendron / Roy Willams - *National Donut Day*
28 Matt Auger / Lee Fremault - *Summer Has Started!!*

A BANNER CLUB
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RENT THE BARN ~ Contact Richard Eckert ~ 413-967-9048 ~ wingzero112@gmail.com

Riverside Squares

PO Box 382, Danvers, MA 01923 www.RiversideSquares.org

SUMMER DANCES - Saint Joseph's Church
173 Albion St, Wakefield MA
Saturday, June 14 ~ *7:30 pm ~ A1* ~ 8:00 - 10:00 pm - MS/PL - 2+2
Caller: Red Bates Cuer: Birgit Maguire

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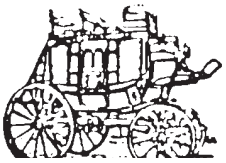
Patience is something you admire
in the driver behind you
but not in the driver ahead of you.



Dancing
7:30-10:00 pm

CONCORD COACH

Mailing Address: PO Box 232,Concord, NH 03302-0232
Banner: Ken & Marge Nesbitt 603-224-0823
Information & President: Ron Turcotte 603-620-3717

Saturday, June 7 - *MS/PL*

Jim Schell **Mike Alexander**

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Kearsarge Regional Elementary School, Old Warner Rd, Bradford NH
7:00 Early Rounds ~ 7:30 - 10:00 ~ MS/PL + A-1 Tip

Jim Schell **Mike Alexander**

June Thursday Workshops at Trinity Bible Church - details on our web site.
Questions? Warren Sherburne - 603-863-6394
Brent & Reggie Scudder - 603-763-0187 ~ Banners/Contracts
bradfordcountrysquaresnh@yahoo.com ~ www.bradfordcountrysquares.freeservers.com

ICE CREAM SOCIAL

Caller: ***Chris Pinkham*** Cuer: ***Bernie Porter***
Saturday, June 21 ~ 7:30-10 pm ~ MS/PL (Casual Attire)
Mason Town Hall, Valley Rd (Rte 123) Mason, NH 03048

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MASON NH

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22	Ray Hilton & Marilyn Rivenburg
29	Red Bates & Linda Moulton

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No Banner Raids **Info: 207-985-8521; 603-986-0945; 207-641-9954** **$7.00 per person**

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National Caller: **Tony Oxendine ~** ***Cuer:*** **Carol Arsenault**

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http://sage.squaredanceme.us

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207-389-2568 or 207-841-9557
westpointangler@gmail.com

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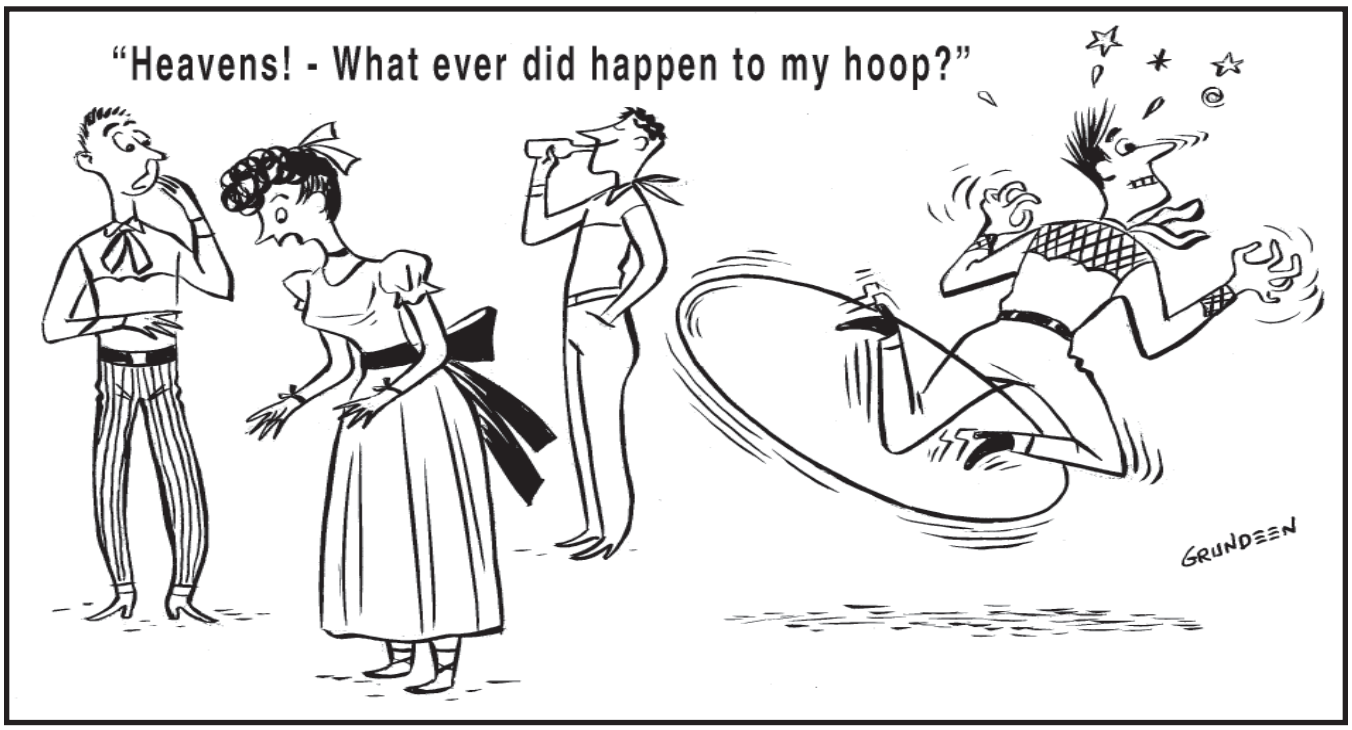
Dances

Ads which are listings are not duplicated in the dance or workshop listings.

** Always check the display ads for detail information. **

Sat	7	Concord Coach Squares	Concord NH	Schell / Alexander	MS & PL
		Great Plain Squares	Needham MA	Butler / Gatchell & Cohen	
		Hayloft Steppers	Sturbridge MA	Hendron / Williams	ER, MS & PL
Sun	8	Nubble Lighthouse Keepers	Wells ME	Moulton / Jervis	ER, MS & PL
Sat	14	Riverside Squares	Wakefield MA	Bates / Maguire	MS/PL
		Twin-City Spinners	Lewiston ME	Hipkins	CLASS
Sun	15	Nubble Lighthouse Keepers	Wells ME	Pinkham / Arsenault	ER, MS & PL
Sat	21	Bradford Country Squares	Bradford NH	Schell / Alexander	ER, MS & PL
		Wolf Rockers	Mason NH	Pinkham / Porter	MS & PL
Sun	22	Friendship Festival	Manchester NH	Park / Rivenburg	Alt MS/PL
		Friendship Festival	Manchester NH	Butler / Gatchell	A-1
		Nubble Lighthouse Keepers	Wells ME	Hilton / Rivenburg	ER, MS & PL
Sat	28	Hayloft Steppers	Sturbridge MA	Auger / Fremault	ER, MS & PL
Sun	29	Nubble Lighthouse Keepers	Wells ME	Bates / Moulton	ER, MS & PL

Workshops

Tuesday				
3-10	B & R Maguire	Sturbridge MA	Jive class P4, all rhythms P4 & 5	RO
Wednesday				
25	Happy Time Sqs	Rochester NH	APD MS to PL	SQ & RO
Thursday				
5-12-19-26	Bradford Country Sqs	S Sutton NH	Class, MS & PL	SQ
	Twin-City Spinners	Lewiston ME	Class, MS, PL	SQ